

**BULLETIN**  
of the  
**INTERNATIONAL COUNCIL**  
for  
**TRADITIONAL MUSIC**

---

**No. CV (105)**

**October 2004**

---

With  
Third Notice – U.K. 2005 CONFERENCE



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC  
DEPARTMENT OF ETHNOMUSICOLOGY, UCLA  
<http://www.ethnomusic.ucla.edu/ictm>

**THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**  
DEPARTMENT OF ETHNOMUSICOLOGY, UCLA, 2539 Schoenberg Music Bldg.,  
Box 957178, Los Angeles CA. 90095-7178 USA  
Tel: +310 794-1858 Fax: +310 206-4738  
email: ictm@arts.ucla.edu website: <http://www.ethnomusic.ucla.edu/ictm>

**President**

Dr. Krister Malm – Sweden (Swedish National Committee President)

**Vice Presidents**

Dr. Adrienne Kaeppler - USA  
Prof. Stephen Wild – Australia (General Editor of YTM)

**Secretary General**

Prof. Anthony Seeger – USA

**Membership and Publications Coordinator / Treasurer**

Ms. Kelly Salloum – USA

**Executive Board**

Prof. Egil Bakka -Norway  
Prof. Dr. Marianne Broecker – Germany  
Prof. Beverley Diamond – Canada  
Prof. Patricia Opondo - South Africa  
Prof. Svanibor Pettan – Slovenia  
Prof. Dr. Tilman Seebass – Austria (Study Group Coordinator)  
Prof. Jonathan Stock - United Kingdom  
Prof. Dr. To Ngoc Thanh - Viet Nam  
Prof. Tsukada Kenichi – Japan (Colloquia Coordinator)  
Prof. Wang Yao Hua - China  
Dr. Wim van Zanten - The Netherlands (Editor of UNESCO Records Series)

**Chairs of ICTM Study Groups**

(See the Study Group Website <http://www.ethnomusic.ucla.edu/ictm/stg>)

*Folk Musical Instruments*: Dr. Andreas Michel - Germany & Dr. Gunnar Ternhag - Sweden  
*Historical Sources of Traditional Music*: Dr. S.Ziegler-Germany & Prof. Björn Aksdal-Norway  
*Ethnochoreology*: Mrs. Anca Giurchescu - Denmark  
*Oceania*: Prof. Stephen Wild - Australia  
*Iconography*: Prof. Tilman Seebass - Austria  
*Computer Aided Research*: Dr. Ewa Dahlig - Poland  
*Music and Gender*: Dr. Fiona Magowan - Australia  
*Maqam*: Prof. Jürgen Elsner - Germany & Prof. Fayzullah Karomatli - Uzbekistan  
*Music of the Arab World*: Dr. Scheherazade Hassan - France  
*Anthropology of Music in Mediterranean Cultures*: Prof. Tullia Magrini – Italy  
& Prof. Joaquina Labajo Valdes - Spain  
*Music and Minorities*: Dr. Ursula Hemetek – Austria  
*Music Archeology*: Dr. Julia Sanchez - USA

**ICTM The World Organization** (UNESCO 'NGO')  
*for the Study, Practice, and Documentation of Music, including Dance  
and other Performing Arts*

## C O N T E N T S

From the ICTM Secretariat.....	2
From the ICTM Secretary General – Revised ICTM Rules .....	4
From the ICTM President – Three New Significant National Committees .....	5
38 <sup>th</sup> World Conference of the ICTM – August 3 – 10, 2005, Sheffield U.K. Third Notice.....	6
Minutes from the 7 <sup>th</sup> Meeting of the ICTM Liaison Officers and National Representatives, 2004, Fuzhou, China .....	17
REPORTS	
National Committees	
Bangladesh.....	19
Cyprus.....	19
Italy.....	20
Japan.....	22
Switzerland .....	23
Liaison Officers	
Ireland.....	24
Study Groups	
Anthropology of Music in Mediterranean Cultures .....	27
Ethnochoreology .....	30
Ethnochoreology Sub-study Group on Fieldwork Theory and Methods.....	32
Historical Sources of Traditional Music .....	34
Oceania .....	36
ICTM MEETING CALENDAR.....	40
MEETINGS OF RELATED ORGANIZATIONS.....	40
MEMBERSHIP APPLICATION .....	43
MEMBERSHIP INFORMATION .....	41

## FROM THE ICTM SECRETARIAT, LOS ANGELES, CALIFORNIA

### **SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC**

**(YTM)** The Editor for the YTM encourages submissions of articles from members and non-members. For submission specifications, please refer to the most recent edition of the YTM under the heading "Information for Authors." Please send submissions to Stephen Wild, School of Music, Australian National University, Canberra, ACT 0200, Australia; <stephen.wild@netspeed.com.au>; <stephen.wild@anu.edu.au>; fax +61 2 6248 0997. Submissions should be made in both electronic form attached to an email and hard copy sent to the postal address or faxed.

### **SUBMISSIONS FOR YTM REVIEWS**

On behalf of our Review Editors, members are reminded to submit their new publications/recordings/CDs for review, or they should ask their publishers to send review copies to the respective editors:

**ICTM Book Reviews Editor:** Books, periodicals, and other printed material for review should be sent to Prof. Frederick Lau, Department of Music, University of Hawai'i at Manoa, 2411 Dole Street, Honolulu, HI 96822, USA; email <fredlau@Hawaii.edu>; fax +1 808 956 9657

**ICTM Film and Video Reviews Editor:** Films and videos for review should be sent to Bruce Koepke, PO Box 134, O'Connor, ACT 2602, Australia; email <bruce\_koepke@yahoo.com>; fax +61/6249 5410.

**ICTM Record Reviews Editor:** Audio recordings for review should be sent to Margaret Sarkissian, Music Department, Smith College, Northampton, MA, 01063, USA; email <msarkiss@smith.edu>; fax +413/585-3180

**ICTM Website Reviews Editor:** Web addresses appropriate for website review should be forwarded to Dr. Suzel Reily by email <s.reily@qub.ac.uk>

***PLEASE DO NOT SEND BOOKS, CDs, or VIDEOS FOR REVIEW TO THE ICTM SECRETARIAT.*** Please send review materials directly to the respective review editor.

### **MEMBERSHIP INVOICES**

Invoices for 2004 Membership Renewals were sent earlier this year. If you have recently moved, please provide us with your current email address.

### **ICTM WEBSITE**

The ICTM website has been redesigned for your convenience and benefit. You can now submit updates to your Directory entry online.

*The views and opinions expressed herein are those of the individual author(s) and do not reflect the policies of the Bulletin, its Editor and staff, the ICTM or UCLA. © 2004 ICTM*

### **SUBMISSIONS FOR THE BULLETIN OF THE ICTM**

**(Editor: Kelly Salloum)** The Bulletin is primarily a means for communicating ICTM information. If space allows, however, the Bulletin considers news from international organizations affiliated with ICTM. Priority is given to UNESCO affiliated organizations. **Deadlines for submissions to the Bulletin are:** April Bulletin - 1<sup>st</sup> of March deadline; October Bulletin - 1<sup>st</sup> of September deadline. All submissions should be sent by email to the Secretariat: [ictm@arts.ucla.edu](mailto:ictm@arts.ucla.edu) Material will be edited, when necessary, without notification.

### **SUBMISSIONS FOR THE DIRECTORY OF TRADITIONAL MUSIC**

**(Editor: Kelly Salloum)** Please keep the Secretariat up-to-date regarding your current contact information, interests, fieldwork and projects. Be sure to indicate if the information you are submitting should “replace” the information already listed in the Directory, or if it should “append” or be added to the existing information. **September 1** is the deadline for printed Directory (odd years).

### **MAILING SCHEDULES FOR ICTM PUBLICATIONS**

To keep our mailing lists accurate and to avoid unnecessary and costly separate shipping, we ask you to, please, send your **address changes** in time for our mailings, at the latest one month before the shipping date below. Please note that YTM and Directory will only be mailed to paid-up members.

#### **Mailing Schedule:**

April Bulletin: Beginning of April      October Bulletin: Beginning of October  
YTM: Mid-December      Directories: In December of uneven years.  
All mail goes out via surface and/or ISAL. Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

### **UNESCO CD Series (Editor: Wim van Zanten) - Submission Proposals**

Proposals for compact discs in the UNESCO Records Series are welcome and should be sent to Wim van Zanten at the address listed below. It is best to, first, send an inquiry with a brief description of the project (1-2 pages) as a basis for further discussions. For more information on how to submit proposals, see the ICTM website under General Information/ UNESCO Collection – How to Submit Proposals. Contact: Dr. Wim van Zanten, Institute of Cultural Anthropology and Development Sociology, Faculty of Social and Behavioural Sciences, Leiden University, P.O.Box 9555, 2300 RB Leiden, the Netherlands  
Email: [Zanten@fsw.LeidenUniv.NL](mailto:Zanten@fsw.LeidenUniv.NL)

### **UNESCO CD Series - Licensing Requests**

The ICTM does not retain the rights for licensing of the UNESCO CD series. Any permission requests for licensing sounds from the UNESCO World Music series should be sent to Mr Thierry Delecroix, Naïve, Edition musicales /Licences et droits phonographiques, 68, rue Condorcet, 75009 Paris, France; Tel: (33-1) 56 02 20 00; Fax: (33-1) 56 02 20 20; E-mail: [tdelecroix@naive.fr](mailto:tdelecroix@naive.fr)

**FROM THE SECRETARY GENERAL:  
Revised ICTM Rules, Upcoming Elections and Other Business**

The final step required for changes in the ICTM Rules has been completed and the results are in. 219 members voted in favor of the changes, 6 members voted against, and one ballot was disqualified because both boxes were checked. The general membership clearly supports the changes to the ICTM Rules proposed by the Executive Board and approved at the 2004 meeting of the General Assembly in Fuzhou, China. They are now in effect.

The revised rules are posted on the ICTM website. They appear with the changes highlighted in the April 2004 Bulletin.

Since some new Officers and Ordinary Members of the Executive Board must be elected in 2005, the Executive Board and the National Representatives have selected the Nominations Committee members in accordance with the new rules. The committee is:

Marianne Broecker (nominated by the Executive Board)  
email: marianne.broecker@ppp.uni-bamberg.de

Allan Marett (nominated by the National Representatives)  
email: allan.marett@music.usyd.edu.au

Don Niles (nominated by the National Representatives)  
email: ipngs@global.net.pg

The Nominating Committee will be creating a ballot with two candidates for each of the offices coming vacant at the next World Conference, in August 2005. These are:

- President
- 2 Vice Presidents (Officers)
- 4 Ordinary Members of the Executive Board

ICTM members should contact a member of the Nominating Committee if they have a suggestion of experienced colleagues for one of these positions. ICTM Officers and Ordinary Members of the Executive Board serve on a volunteer basis and must pay all of their travel costs to the annual Executive Board meetings--this means candidates should have expectations of being able to pay their travel to the annual meetings throughout their term.

On other matters, ICTM members have held two outstanding colloquia, many study groups have met, and the bulletin is filled with the activities of our active members. New national committees are forming at a rate that promises even more events in the future. It has been a pleasure to watch the rapid development and multiple activities of the Council during the past 6 months.

Anthony Seeger

**FROM THE ICTM PRESIDENT:  
Three significant new National Committees**

In its online meeting in May the Executive Board approved three new National Committees. All three of these represent significant steps in the development of the ICTM. The new National Committee in Uganda is our first in Africa. It is really an achievement of our Ugandan colleagues to have established a National Committee. Our discipline is of course not a priority in African countries that have a multitude of acute problems to cope with. The international network that ICTM can provide is therefore of great importance to our colleagues in these countries. I hope that the decision the Executive Board made in its meeting in Fuzhou, China, that National Committees do not have to pay a fee will facilitate for our colleagues in Africa and other parts of the world to form National Committees.

The other two new National Committees are in big and powerful countries: China and the United States of America. The Chinese National Committee has been formed by The Association of Chinese Traditional Music and the Association of Chinese Minority Music. These organizations have more than 1000 members of 38 nationalities such as Han, Zhuang, Mongolian, Uygur, Tibetan, Hui, Manchu, Korean, Hezhen, etc. from across China, who are at the forefront of traditional music research in China. In the U.S. the Society for Ethnomusicology now also is the ICTM National Committee. I take it that the Society for Ethnomusicology is well known to most of you as probably the most important organization in the history of Western ethnomusicology.

All these three new National Committees are of utmost importance in strengthening the ICTM network. I sincerely hope that the Ugandan example will inspire colleagues in other African countries. However, the most important point in ICTM activities is not the formal structure of the Council but how this structure is used for rewarding exchange in conferences, study group meetings, colloquia and in other ways in order to increase the knowledge of music and dance and its contexts. The richness of activities reported in this and other bulletins bear witness that we are quite successful in using our Council to this end.

Krister Malm

**38<sup>th</sup> WORLD CONFERENCE OF THE ICTM – THIRD NOTICE**  
**Sheffield, UK, 3 - 10 August 2005**

**Conference Information**

*Conference Schedule*

The 38th ICTM World Conference will be held from Wednesday, 3 August to Wednesday, 10 August, 2005. The main sponsors of the meeting are the British Academy, the University of Sheffield, the British Forum for Ethnomusicology, and the English Folk Dance and Song Society.

The schedule is as follows:

3 August: Arrival of delegates in Sheffield; opening ceremony (4:30 p.m.), and reception

4-6 August: Paper sessions, concerts, film, dance party, and informal music sessions

7 August: Break; excursion to the Peak District National Park and Chatsworth House and Gardens

8-10 August: Paper sessions and informal music sessions

Conference participants should plan to arrive in Sheffield no later than the mid-afternoon of Wednesday, 3 August, as the opening session will be held on Wednesday afternoon. All sessions will take place at Ranmoor House, Ranmoor, which is in the western part of Sheffield. The final session will close at midday on 10 August. A more detailed conference schedule will be published in the April 2005 Bulletin and on the ICTM website.

Detailed information on the conference themes, abstract submissions, and deadlines can be found on the ICTM website. The rest of this notice is devoted to registration, local arrangements and travel details.

*Local Arrangements Committee*

Professor Jonathan Stock (chair)

Ms Simone Krüger (conference assistant)

Ms Pauline Cato

Dr Andrew Killick

Dr Inok Paek

Inquiries concerning the local arrangements should be sent to:

Ms Simone Krüger, ICTM Conference Assistant

Department of Music

University of Sheffield

38 Taptonville Road

Sheffield S10 5BR, UK

E-mail: [ictm05@sheffield.ac.uk](mailto:ictm05@sheffield.ac.uk)

Fax: (44) 114 222 0469

*General Assembly*

The 37th Ordinary General Assembly of the ICTM will be held in the Main Hall, Ranmoor House, on Friday, 5 August 2005, from 2.30 to 4.00 p.m.

*Conference Program*

All questions concerning the scholarly program should be directed to:  
Professor Svanibor Pettan, ICTM Program Chair  
University of Ljubljana  
Dept. of Ethnology and Cultural Anthropology  
SI-1000 Ljubljana, Zavetiska 5  
Slovenia  
Email: svanibor@hotmail.com  
Fax: (386 1) 423 44 97

*Conference Registration Information*

The registration and information desk will be located in the main lobby of Ranmoor House and staffed during the first two days of the conference and then at breaks in the schedule throughout the rest of the conference as needed.

All participants, including those giving papers and chairing sessions, must pay a registration fee. To receive lower conference rates, participants must be ICTM members in good standing, with their dues paid for 2005. Members are strongly advised to settle their membership status with the ICTM Secretariat in Los Angeles before traveling to Sheffield. There will, however, also be an ICTM desk for membership payments at the Conference.

By sending in the Conference Registration Form and payment before **30 April 2005**, ICTM members will be assured of the lower advance registration fee. The lower fee is intended to encourage earlier bookings, which are administratively essential for local arrangements and program committee alike. Additionally, payment of accommodation by **30 April 2005** allows the local arrangements committee to decline any surplus pre-booked accommodation in Ranmoor House without additional cost to the conference. Nevertheless, accommodation bookings with payment can be accepted after that date, subject to continuing availability in the Hall. Partially reduced rates are available to partners who are not attending the academic part of the conference. Inquire to the local arrangements team for further details.

Cancellation of registration and accommodation bookings can be accepted up to 30 April 2005, subject to a small administrative charge. Thereafter, any refund may be reduced by a deposit charged by the conference site, which is dependent on the amount of notice given.

## ***Location, Travel, and Accommodation Information***

### *Location*

The city of Sheffield is located in central northern England. Set on the banks of the River Don in the shadows of striking high moorland, Sheffield is England's fifth-largest city, with a population of over 570,000. It lies near the geographical centre of England, and can be reached from Manchester International Airport in c. 90 minutes by train and from central London in 2 hours 20 minutes by train. Known internationally for its steel industry, and most particularly for cutlery, Sheffield is also an important centre for English dance and music traditions, past and present, which will be demonstrated at the conference. The hills, valleys, and villages of the UK's oldest national park, the Peak District National Park, are readily accessible from the conference site; a guided tour into this area occurs on Sunday, 7 August.

### *Travel*

Due to its direct train connection to Sheffield, Manchester International Airport is often the most convenient access point for those flying here from overseas. Otherwise, many international flights land in London (Heathrow and Gatwick Airports), and some fly to Birmingham, East Midlands, and Leeds-Bradford Airports. There are train and coach connections to Sheffield from each of these cities. Travel to Ranmoor House by taxi from Sheffield city centre is about £8.00 or £1.20 by bus (no. 60—one bus every six minutes during daytime). Detailed information about travel to Sheffield and Ranmoor House is given at the "Travel & Arrival" page on the conference website: [www.ethnomusic.ucla.edu/ICTM/2005uk/ICTM%20Homepage.html](http://www.ethnomusic.ucla.edu/ICTM/2005uk/ICTM%20Homepage.html).

### *Visas*

Some visitors to Britain will require visas. Consult the following webpage for initial information: [www.ukvisas.gov.uk/](http://www.ukvisas.gov.uk/). This will tell you if you need a visa, and, if so, where and how to apply for it. The British Consulate in your country of residence can provide further information. If you are a member of ICTM in good standing and need a personal invitation to attend the conference (whether for a visa or funding application of your own), please contact the chair of the local arrangements committee. (Do not leave your visa application too late—there is particular pressure on British visa offices internationally in the months before the start of the new academic year in September.)

### *Accommodation*

Accommodation has been reserved in single rooms in Ranmoor House, a student hall of residence, which is where the conference itself will take place. These are relatively simple, student-style rooms, with bed, desk, chair, cupboard, and telephone/network connection. Each corridor has a number of bathrooms, showers, toilets, and a kitchen with tea- and coffee-making facilities. Ranmoor House is surrounded by green spaces and gardens for relaxation. Ranmoor House also has a dining hall, bar, and a coin-operated laundry.

To get a network connection, it is necessary to purchase a temporary registration from the University. This requires some clearances and the issuing of a personal password, for which a small fee is charged. An application form for clearance will appear on the website presently. If you wish to use the internet while at the conference you should complete this form and submit it with payment together with your Registration. Access takes approximately one week to set up, so it will not be possible to organize this upon arrival in Sheffield. (Alternately, the location of internet cafes will be indicated on the area map.)

Ranmoor House was constructed prior to the latest regulations about disabled access. If you have limited mobility, please contact the local arrangements team so that arrangements can be made to allow you to attend conveniently and safely.

If you prefer, you may arrange your own accommodation at a local hotel or bed and breakfast in Sheffield. Details of these can be found by searching the internet. Ranmoor House is located on Shore Lane, S10 3AY. Any hotel in S10 is probably within walking distance. There is a Forte Posthouse Hotel approximately ten minutes' walk away, which has a number of double rooms as well as singles. The Rutland Hotel, on Glossop Road, is approximately 20 minutes' walk (or five minutes by bus) and also has double and single rooms. Both these hotels have rooms with ensuite bathrooms, televisions, and all the other usual hotel resources. These will be more luxurious (3-star level) than Ranmoor House.

A book and recording display and shop is planned. Those who would like to exhibit or sell items at the conference should contact the local arrangements committee. It will also be possible to enclose publicity leaflets for books, journals, and other items of potential interest in the conference folders, for a small charge. Again, contact the local arrangements team for more information.

#### *Meals*

All breakfasts, most lunches, and two dinners are included in the onsite accommodation fee. (Exact details are given on the Registration Form.) We aim with this arrangement to strike a balance between cost and convenience, aiding the smooth running of the schedule but leaving also space for guests to explore Ranmoor or other parts of the city individually or in groups as they prefer. Ranmoor House can provide vegetarian, *halal*, and other special options. Please indicate your dietary needs on the Registration Form so that we can prepare and label the food accordingly.

#### *Entertainment*

A series of entertainment events is planned, starting with a barbeque on the first night. Informal music making and dance sessions will occur most evenings in the bar. Local performers representing English traditions such as rapper dance, longsword, morris, and clog, and tunes and songs will start these sessions. All these traditions suit such an environment rather than a formal concert setting. Conference members are very welcome to join in and continue the sessions into the night.

Four further special events are offered. A screening in a city centre cinema publicizes the conference as a whole and presents leading British ethnomusicologist Professor John Baily's film *A Kabul Music Diary* as a keynote address on conference theme 1, Music, Dance, and War. John Baily will be in attendance, and tickets, which will also be available to the public, are expected to sell quickly. A second chance to visit the city centre occurs with a world beat dance event with DJ and live band at the Juju Club. This is an opportunity to see members of the ICTM as never before....

A formal concert the following evening combines some of the foremost performer-researchers of English music, featuring Sheffield-based Northumbrian piper Pauline Cato and, subject to confirmation, singer-guitarist Martin Carthy. Admission is included within the conference fee. Finally, a tour is planned to the nearby Peak District and Chatsworth House. The ticket price includes coach travel and admission to Chatsworth, seat of the Duke of Devonshire, which is considered the foremost stately home in Britain. The grounds alone require almost a day's visit.

Participation in all these special events is optional but also very strongly recommended. Each one forms an excellent means of getting to know conference colleagues better, while enjoying some of the highlights of England's music, dance, scenery, art, and architecture.

#### *Insurance and Health*

Medical and travel insurance is generally advised for any overseas visit, and may provide coverage for lost baggage or delays. Citizens of the European Union and Switzerland should bring an E111 form from home, which will provide some cover for emergency treatment. The UK has established some further reciprocal emergency medical treatment agreements with other countries—check governmental information on this before departing to see whether you are adequately covered. In most cases, however, coverage is partial.

The porter at Ranmoor House can help you contact medical services while in Sheffield, should that become necessary. The porter's desk is staffed continuously, unless the porter has been called away on duty.

#### *Climate and Other Tips*

The English summer is somewhat unpredictable. August 2004 alternated between dry, sunny days around 20-23°C and cloudy weather around 15°C punctuated by rain. The same month in August 2002 and 2003 was predominantly dry, sunny and warm. Conference participants may wish to bring at least one comfortable pair of shoes for walking, to enjoy the Peak District tour and the very extensive park, gardens, and rooms of Chatsworth House, which we plan to visit on Sunday, 8 August. A sun hat or umbrella may also be useful, but can be purchased locally on arrival. Most British buildings are not air conditioned, so light clothing for the warm days is most comfortable.

UK voltage is 230V (+10%/-6%, i.e., an appliance that requires from 224 to 240V should work), using a large 3-pin plug. Bathrooms generally have two pin sockets for electric shavers. Overseas appliances generally require an adaptor, either for voltage or to fit the UK socket. This is probably best purchased at the airport, although a few may be available at electrical shops in Broomhill, Sheffield, approximately 15 minutes from Ranmoor House.

Attendees will need money for the six meals not included in the conference catering, for personal purchases, and for travel around the city when they choose to leave the conference site. Food costs range from about £1.50 for a basic sandwich to around £6.00 for an average pub or takeaway meal, and from £6.00 to £12.00 for typical restaurant meals. There are also some fast food places and fish and chips shops where hot meals cost less than £5.00 per person on average. A list of eating places and other amenities will be provided to registrants.

Automated cash machines are available near to Ranmoor House (and will be shown on the local map). These will provide cash to a variety of overseas bank and credit cards, including VISA. There is also one money exchange business within walking distance, and banks where traveler's checks can be cashed. There are also shops, pubs, and restaurants near to the conference site. A credit card can be used for purchases in most shops, pubs, and restaurants, but some will refuse it for purchases below £5, the bank charge they pay being more than their profit on the transaction. Tipping taxi drivers or waiters for food in restaurants and (for food) in pubs is optional. The menu will indicate whether a charge for service is included. If not, and if the service you received was acceptable or better, tips normally range between 10-15%. In pubs, where you order the food yourself at the bar and service consists only of bringing the food to your table you will normally pay in advance, in which case no tip is expected.

Personal security is normally unproblematic in Sheffield, which consistently returns the lowest crime figures of any of Britain's large cities. Moreover, the Ranmoor district is one of the more select parts of the city. There is a 24-hour porter at the main entrance of the conference site plus a swipe-card system to control access to the accommodation sections. Yorkshire is a genuinely friendly part of Britain, and shop assistants or waitresses regularly hand purchases or change to customers with comments like, "Here you are, love." Nevertheless, large numbers of young adults frequent the many clubs and bars in the city centre on Friday and Saturday nights, and some drink more than is strictly advisable, occasionally leading to a rowdy ambience. Police patrols are frequent on these nights, and some ethnomusicologists will in any case take pleasure in the downtown atmosphere. Still, some bus stops have security points where you can speak through an intercom to an officer, should that be necessary. There are also "city centre ambassadors", whose job is to assist visitors to the city find their way around. It is also advisable to be particularly vigilant when traveling through the London train stations; female travelers are regularly targeted by pickpockets.

Some visitors may wish to extend their visit to Sheffield by taking in another part of Britain. For some, the best way to do this is to fly to London, adding a few days there before or after the conference. There are numerous inexpensive bed and breakfast houses in the area around Euston Station, and hotels can be booked via the web. Alternately, the city of York, one hour from Sheffield by train, has many historical attractions, and some visitors may wish to travel to Stratford-on-Avon, about two hours' away, to see Shakespeare's home territory. Finally, energetic attendees might wish to plan a walking holiday after the meeting in either the Peak District National Park or the Lake District, which is a little further north. Again, these locations and others (such as Leeds, Liverpool, Manchester, Nottingham, and Sheffield itself) are widely documented on websites where tours can be planned and accommodation booked. If necessary for your travel plans, it may be possible to book one or more extra night's bed and breakfast at Ranmoor House before or after the conference at £26 per night; contact the local arrangements committee who will check availability for you.

As the conference approaches, the ICTM website will be updated to provide further information about travel to Sheffield and the conference itself.

The local arrangements committee will make every effort to make this an enjoyable and friendly conference as well as an intellectually stimulating one.

Please photocopy or remove the Conference Registration Form on the next two pages, or print it out from the ICTM website, and return it by regular mail or fax with your payment (preferably before 30 April 2005) to:

Ms Simone Krüger, ICTM Conference Assistant  
Department of Music  
University of Sheffield  
38 Taptonville Road  
Sheffield S10 5BR, UK.

Fax (for VISA card bookings only): (44) 114 222 0469

**Conference Registration Form**  
**38th World Conference of the ICTM, Sheffield, UK**  
**3 - 10 August 2005**

Name: \_\_\_\_\_

Email: \_\_\_\_\_

Fax: \_\_\_\_\_

Address (if different from ICTM Directory)  
\_\_\_\_\_  
\_\_\_\_\_

I plan to attend the 2005 ICTM World Conference in Sheffield. I understand that advance registration entitles me to receive the discounted registration fees as listed below.

I enclose a check/cheque/bank draft for registration and accommodation fees as marked below OR

I include required VISA card details for registration and accommodation fees as marked below

Mark the appropriate conference fee, choose accommodation as required, and mark any tickets required for the keynote film, dance party, and tour.

***1. Conference Fee***

- Supporting Registration (Ordinary Member registration plus supporting membership for a participant from a soft currency country) **before** April 30, 2005 £135.00
- Supporting Registration (Ordinary Member registration plus supporting membership for a participant from a soft currency country) **after** April 30, 2005 £180.00
- Joint Supporting Registration (Joint Ordinary Member registration plus supporting membership for a participant from a soft currency country) **before** April 30, 2005 £205.00
- Joint Supporting Registration (Joint Ordinary Member registration plus supporting membership for a participant from a soft currency country) **after** April 30, 2005 £250.00
- Ordinary Member registering **before** April 30, 2005 £90.00

- Ordinary Member registering **after** April 30, 2005 £135.00
- Joint Ordinary Member registering **before** Apr 30, 2005 £150.00
- Joint Ordinary Member registering **after** April 30, 2005 £195.00
- Student Member registering **before** April 30, 2005 £70.00
- Student Member registering **after** April 30, 2005 £90.00
- Non-Member registering **before** April 30, 2005 £120.00
- Non-Member registering **after** April 30, 2005 £165.00

**2. Accommodation, Meals, and Tea and Coffee**

- Onsite, whole conference: [bed and breakfast for seven nights, 3-10 August; tea & coffee; lunch on 4, 5, 6, 8, 9, and 10 August; evening meals on 3 and 7 August] £336.00

Onsite, per day:

- 3 Aug. (incl. dinner, tea and coffee, and bed and breakfast) £48.00
- 4 Aug. (incl. lunch, tea and coffee, and bed and breakfast) £46.00
- 5 Aug. (incl. lunch, tea and coffee, and bed and breakfast) £46.00
- 6 Aug. (incl. lunch, tea and coffee, and bed and breakfast) £46.00
- 7 Aug. (incl. dinner, and bed and breakfast) £40.00
- 8 Aug. (incl. lunch, tea and coffee, and bed and breakfast) £46.00
- 9 Aug. (incl. lunch, tea and coffee, and bed and breakfast) £46.00
- 10 Aug. (incl. lunch, tea and coffee) £18.00

Note: reduced rates are available to attendees' partners who do not plan to attend the academic conference sessions. Inquire to the local arrangements team for further details.

- Offsite, whole conference [details as below]: £158.00

Offsite, per day:

- 3 Aug. (incl. dinner, tea and coffee) £25.00
- 4 Aug. (incl. lunch, tea and coffee) £20.00
- 5 Aug. (incl. lunch, tea and coffee) £20.00
- 6 Aug. (incl. lunch, tea and coffee) £20.00
- 7 Aug. (incl. dinner) £15.00
- 8 Aug. (incl. lunch, tea and coffee) £20.00
- 9 Aug. (incl. lunch, tea and coffee) £20.00
- 10 Aug. (incl. lunch, tea and coffee) £18.00

If you have special dietary needs, please describe them here:

---

**3. Tour and Other Special Event Tickets**

- Showroom Cinema ticket, 5 August £5.50 / £4.00 (students/pensioners)  
 Juju Club ticket, 6 August £5.00 / £4.00 (students/pensioners)  
 One-day tour of Peak District National Park and Chatsworth House, 7 August £17.00

**4. Total Amount: £ \_\_\_\_\_**

Checks (cheques) or bank drafts drawn on a UK-based bank and in UK pounds sterling should be made payable to "University of Sheffield".

Check (cheque) enclosed ()

Alternately, payment may be made by VISA card ():

Name as it appears on your VISA card:

\_\_\_\_\_

Card number: \_\_\_\_\_

Expiry Date: \_\_\_\_\_

Total amount to be billed in UK Pounds: £ \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Address (if different from that given above):

\_\_\_\_\_  
\_\_\_\_\_

Please photocopy or remove the Conference Registration, or print it out from the ICTM website, and return it by regular mail or fax with your payment (preferably before **30 April 2005**) to:

Ms Simone Krüger, ICTM Conference Assistant  
Department of Music  
University of Sheffield  
38 Taptonville Road  
Sheffield S10 5BR, UK.

Fax (for VISA card bookings only): (44) 114 222 0469



**MINUTES FROM THE 7<sup>th</sup> MEETING OF THE  
ICTM LIAISON OFFICERS & NATIONAL REPRESENTATIVES**

Held in Quanzhou Normal University, Quanzhou, China  
Saturday, January 10<sup>th</sup>, 2004 at 4:00 - 5:30 PM (16:00 – 17:30)

IN ATTENDANCE January 10, 2004 WERE: Stephen Wild (Australia/ICTM Vice President), Tilman Seebass (Austria), Arhman Arjeni (Austria), Beverly Diamond (Canada), Panicos Giorgoudes (Cyprus), Janos Sipos (Hungary), Tsukada Kenichi (Japan), Kwon Oh Sung (Korea), Frank Kouwenhoven (the Netherlands), Ragnhild Knudsen (Norway), Enrique Camara de Landa (Spain), Krister Malm (Sweden/ICTM President), Sylvie Bolle (Switzerland), Tvrtko Zebec (Croatia), Tran Quang Hai (France), Fabrice Marandola (France), Tan Sooi-Beng (Malaysia), Don Niles (Papua New Guinea), Svanibor Pettan (Slovenia), Raymond Ammann (Vanuatu), Patricia Opondo (South Africa), James Isabirye (Uganda), Yan Jin (China), Anthony Seeger (USA/ICTM Secretary General), Kelly Salloum (ICTM Coordinator)

1. OPENING/APPROVAL OF THE AGENDA: Malm opened the meeting. He announced that if the revisions to the ICTM Rules are passed then this group will become the ICTM Assembly of National Representatives.

2. BUSINESS ARISING FROM THE EXECUTIVE BOARD MEETING PRECEDING THE CONFERENCE: Malm gave a brief report including an announcement that there are now 29 National Committee representatives and 36 Liaison Officers. New National Committees and many new Liaison Officers have been proposed. He urged representatives to avoid making bank transfers to make membership payments and asked them to communicate this message to their colleagues. The Executive Board have decided to reduce National Committee membership fees to zero. A new fee policy will be distributed by email to the representatives.

3. UNESCO RECORDS SERIES & 4. UNESCO PROCLAMATION OF MASTERPIECES OF ORAL AND INTANGIBLE HERITAGE OF HUMANITY: Seeger gave a brief report on the status of the record series and then elaborated on the UNESCO Heritage project, the evaluations, and the resulting 28 approved proposals out of 48 submissions. He noted that there will be one more round of proposals in the coming year.

5. PROPOSED REVISION OF RULES: A draft of the revision was published in the ICTM October Bulletin 2002 p. 18 – 19. Malm announced that a vote took place during the General Assembly meeting regarding the proposed Revision of the Rules. The General Assembly indicated that they were in favor of the proposed Revision of the Rules. In addition, there will be a postal ballot distributed to all ICTM members in-good-standing in order to vote on the proposed Revision of the Rules.

6. BUSINESS ARISING FROM LETTERS RECEIVED FROM NATIONAL REPRESENTATIVES: No Letters for discussion were received from National Representatives.

7. NEWS AND ANNOUNCEMENTS FROM NATIONAL REPRESENTATIVES: News included the upcoming 9<sup>th</sup> Meeting of the Asia-Pacific Society for Ethnomusicology to take place 24 – 27 August in Cambodia announced by the ICTM representative for Korea; the upcoming conference entitled “Music and the Art of Seduction” to take place in the Netherlands announced by the ICTM representative for the Netherlands; the ICTM representative for Norway announced the publication of their Yearbook which includes Norwegian and English articles.

8. APPOINTMENT OF TWO MEMBERS OF THE NOMINATION COMMITTEE (This item is valid if the proposed new rules no. 9 and 10 are approved by the General Assembly): Malm explained that the Nomination Committee, as proposed in the Revised Rules, will consist of three members. Two members are appointed at this meeting and a one will be appointed by the Executive Board when they convene tomorrow. Malm asked that Seeger chair this item. Seeger explained the importance of this new process. He noted that the Nomination Committee should consist of people with an understanding of the workings of the Council and preferably large networks. He then opened the floor for nominations. Alan Marrett, Don Niles and Lizbet Torp are nominated and voting by ballot commences. Salloum tabulates the ballots and announces that Niles and Marrett received the most votes and are thus appointed to the Nomination Committee.<sup>1</sup>

9. OTHER BUSINESS: Wild made announcements regarding the ICTM Yearbook including a possible name change for the journal. Salloum asked that representatives be diligent regarding submitting reports by email for the bulletin. There was some discussion regarding the possibility of have the Bulletin appear only online in the future. Her final announcement was to urge members to refrain from making wire transfers for membership payments for amounts under \$200 due to the high cost of bank fees associated with wire transfers incurred by ICTM. ICTM brochures were distributed.

10. CLOSING OF THE MEETING: Kouwenhoven (the Netherlands) made a motion to adjourn. Meeting adjourned 17:25.

---

<sup>1</sup> The Executive Board later selected Marianne Broecker as the third member of the Nomination Committee.

## REPORTS:

### National Committee Report: Bangladesh

Mobarak Hossain Khan, President, ICTM and the Bangladesh Centre was honoured with the 'Bangla Academy Award 2002' for his outstanding contribution in the field of research. It is the most prestigious award of the country and accorded to the literary persons who excel in their field.

Publication of Books:

Sangeetsadhak Avidhan (A Biographical Dictionary of Musicians)

The entries incorporated in the dictionary are the most illustrious and prominent musicians and music artists of the countries of the sub-continent such as India, Pakistan and Bangladesh. The book is written in Bangla and published by Bangla Academy, Dhaka, February 2003.

Ustad Alauddin Khan: The Legend in Music

Written in English, the book is published by Sterling Publishers Pvt. Limited, New Delhi, India, 2002, on the life and achievements of the Great Maestro of Indian Classical Music Ustad Alauddin Khan who is considered as reverend Baba (Father) by the people of India. Ustad Alauddin was the first musician to popularise Indian classical music to western listeners during his world tour in 1935. During this tour listeners were captivated by his excellent performances on Sarod, an indigeneous musical instrument.

Mobarak Hossain Khan

### National Committee Report: Cyprus

The Cyprus Musicological Society, the organization which hosts the ICTM Cyprus National Committee since 2003, announced that the 3<sup>rd</sup> International Conference of the Cyprus Musicological Society will take place 27-28 November, 2004, in Nicosia, Cyprus. The conference is dedicated to Cyprus' accession to the European Union and the main subject will be "*Music Studies In Europe, Contemporary Trends and Concepts*". Cyprus joined the European Union on 1<sup>st</sup> May, 2004.

The two-day program will feature invited speakers, from several countries of the European Union, focusing on music studies in today's changing European academic environment. The way (art) musicians are trained in Europe's conservatories and universities at the beginning of the 21<sup>st</sup> century is different than some decades before. New approaches and pathways are being developed in the fields of musicology, music theory, music performance, music education, ethnomusicology, and other music related fields. New concepts about the music curricula in the universities are currently emerging. The way music is taught is undergoing a considerable change. The speakers will discuss questions like; what are the contemporary trends characterizing these changes? What new concepts stand behind these transformations? What academic notions and approaches define

these developments? What new theories are emerging? Developing musical studies, etc.

Another academic year is about to start in Cyprus without having Musical Studies established in the University of Cyprus or the in any other College in Cyprus. The effort toward developing Musical Studies in Cyprus is one of the main issues we deal with in general. We have been working toward this aim discussing the issue with the Government and the Deans of the Colleges. New Music Programs have been proposed to these Colleges and the Ministry of Education and Culture of the Cyprus Government will consider and hopefully agree with the registration of these programs.

Recently a committee of young Cypriot musicologists, headed by Dr. Giorgoudes, visited the Dean of Academics of the University of Cyprus, Professor Elpida Keravnou, and discussed the issue with her. A new Music Department in the University is one of our aims as well as the development of academic research music programs. It is expected that by the end of this year music lessons will be offered to the students as electives.

The Ethnomusicology Research program started at the University of Cyprus in 1997 has been concluded and new proposals are now being prepared for ethnomusicology research.

Two more research projects are progressing in the area of Ethnomusicology, hosted and facilitated by The Intercollege, Nicosia. We refer to these as the "Cyprus Music Network (CMN)" funded by the Foundation for Research Promotion, Cyprus and the "Uniting Through Traditional Music (UTTM)" funded by the U.N. Programs in Cyprus.

Panikos Giorgoudes

#### **National Committee Report: Italy**

The 2004 Conference of Italy's National Committee of the ICTM took place in Florence on the 22nd and 23th of May. The meeting coincided with the 22nd Festival del Film Etnomusicale (Ethnomusicological Film Festival), an event sponsored and organized by the FLOG Center for Folk Traditions, the same institution hosting the ICTM-Italy conference. The film festival is supported by the Ministry of Culture, Tuscany Region and the Municipality of Florence, with additional support from the Italian Ministry for Foreign Affairs.

The ICTM-Italy meeting was an opportunity for researchers and scholars to share their research and to promote communications among scholars. Although the majority of participants were Italian ethnomusicologists, the conference also included the participation of scholars from Austria and the USA, as well as musicians from West Africa and Italy. The papers dealt with Visual Ethnomusicology, with special guests Gerhard Kubik and Andrew Kaye.

Following is a listing of participants, their paper title, and a brief summary of the topic:

Andrew Kaye presented "*Nanook, the film score, and ethnomusicological method*". In this talk, he discussed the origins of Flaherty's dramatic film type, and the musical conventions that we know were used to present his first (and probably most famous) film, *Nanook of the North*, a portrait of an Inuit hunter and his family living in the Arctic regions of northern Canada. Between the film's premiere in 1922 and the present, seven different musical scores are known. Kaye considered the original musical score in some detail and a discussion of the most recent musical version of *Nanook* by Ritsu Katsumata and Patricia Zimmermann (2004) concluded the talk.

Gerhard Kubik presented "*Video in ethnomusicology as an instrument of research and as a data base*". Both methodologically and in its "philosophy" Gerhard Kubik's approach to cinematography in field research is somewhat different from standard practice. This is in connection with the particular history of his work in Africa. In the lecture, he explained how he started cinematography in Mozambique (1962), in search of a recording tool for musical transcription. He developed his by now wellknown technique of transcribing African and other music. E.g. xylophone playing from silent films through frame-by-frame analysis.

Giorgio Adamo presented "*Esperienze di etnomusicologia visiva in Italia*", about the use of film and video in ethnomusicology in Italy, the pionering activities of Diego Carpitella, and the different approaches of field research. He presented three different ways to use the camera: the monographic film made for scientific-didactic purpose; the analytical audiovisual shot of a performance "in vitro", and the documentation on field "inside" a traditional event.

Claudia Cancellotti presented "*Sulle tracce dell'Eland: la tradizione musicale san (boscimane) tra mito, arte e rito*" a discussion of her fieldwork among the San (Bushmen) in Namibia, illustrated with slides representing Bushmen prehistoric iconography and their links with ritual dances performed nowadays by the Kalahari Bushmen.

Enrico Castelli presented his film "*Kirba afaa Xonso*" - Musica Konso" demonstrating how the Konso, an Ethiopian ethnic group, express fundamental values of their agricultural society through their songs and dances.

Dante Olianias presented the film "IS LAUNEDDAS, LA MUSICA DEI SARDI" shot by Andreas Bentzon in 1962; he talked about the discovery of this film in the Copenhagen film archive and the process of restoration of the print in 16mm.

In addition to the many film showings which were part of the Ethnomusicological Film Festival, the ICTM-Italy participants were able to take part in a visit of the Ethnological and Anthropological National Museum (Florence), which contains a rich collection of musical instruments.

They also enjoyed concerts and musical demonstrations: Pape Kanoute (Senegal), griot and *kora* player, and Orlando Mascia (Italy), Sardinian traditional musician who played *launeddas* (triple clarine), *sulittu* (flute) and *organetto* (accordion); both performances were held at the end of each day.

Leonardo D'Amico

### **National Committee Report: Japan 2002-2003**

Tôyô Ongaku Gakkai (The Society for Research in Asiatic Music), serving as the ICTM National Committee of Japan, was reorganized in 2002 to be composed of three regional chapters in eastern and western Japan, and Okinawa, with its head office in Tokyo. The aim of this reform was to decentralize the organization that had tended to concentrate the main activities in Tokyo and to promote and vitalize regional activities. Each chapter issues newsletters two or three times a year to be distributed to all members of the society beyond the chapter, and holds chapter meetings from three to eight times a year, depending on the chapter. The head office is responsible for issuing newsletters three times a year, publishing *Tôyô Ongaku Kenkyû* (the annual journal of the Society) and holding an annual conference, changing its venue every year.

The 53<sup>rd</sup> annual conference took place at the Faculty of Music, Tokyo National University of Fine Arts and Music (Tokyo Geijutsu Daigaku) on October 12-13, 2002. The program included performance of Javanese gamelan, public lectures by Michinobu Satô and Yasuko Tsukahara on "The generation of fine arts and music in modern Japan," a panel organized by Susumu Kumada on "A rediscovery of Fumio Koizumi on the 20<sup>th</sup> anniversary of his death," and paper sessions. Ten papers were presented and the topics ranged from Asian music (China, Iran, Israel and Korea) to Japanese folk and art music from historical and analytical perspectives. At the general assembly during the conference, new executive board members were elected with Kazuyuki Tanimoto, specialist of Ainu music, as a new president and a new chair of the ICTM National Committee of Japan. The 2002 Tanabe Prize of the Society was awarded to Takashi Aoyagi for his book titled *Nihon rôeishi* (A history of Japanese chants).

The 54<sup>th</sup> annual conference was held at Elizabeth University of Music in Hiroshima on October 25-26, 2003. Two public lectures by Isao Katagiri and Yasuomi Mimura were concerned with traditional performing arts in Hiroshima region, while a roundtable organized by Kenichi Tsukada dealt with *yosakoi* and *eisâ*, two genres of recently-developed performing arts, as illustrations of the revitalization of Japanese traditions. Paper sessions were marked by a concentration of topics on Japan, including Japanese popular culture, and participation of three presenters from abroad: Hermann Gottschewski, Jane Alaszewska and Yang Gui Xiang. The 2003 Tanabe Prize was awarded to two scholars, Masaumi Negishi and Madoka Fukuoka for their books *Miyakoji-bushi*

*no kenkyū* (A study of miyakoji-bushi) and *Jawa no kamen-buyō* (Mask dances in Java).

The latest issue of *Tōyō Ongaku Kenkyū* (no.68), published in August 2003, includes two articles, along with research notes and reports: “The image of the sound in Iranian traditional music” (in Japanese) by Masao Tani and “*Hoiku shōka* and the melody of the Japanese national anthem *kimi ga yo*”(in English) by Hermann Gottschewski.

The 55<sup>th</sup> annual conference will be held at the Faculty of Letters and Education, Ochanomizu University, in Tokyo on October 23-24, 2004.

Kenichi Tsukada

### **National Committee Report: Switzerland 2003**

The Swiss National Committee held its annual meeting in May 2003 in Geneva at the Ateliers d’Ethnomusicologie. The general assembly decided, after a discussion:

- to modify the 12th article of the CH-EM’s status. The committee will have in the future not only a president, a vice-president, and a secretary, but also other members which number will depend of the CH-EM’s needs.
- to publish a bulletin with the Society for traditional music in Switzerland (GVS), whose president is Silvia Delorenzi-Schenkel.

In addition to an overview of the history of the GVS, the bulletin includes articles about folk music in Switzerland, and articles from musicians presenting recent results of their activities and research. For this first bulletin, to initiate cooperation between both societies, a presentation of the centers for folk music located in the various linguistic parts of Switzerland was included; furthermore, the CH-EM published a presentation of the institutions where ethnomusicology is taught: the *Studio für aussereuropäische Musik der Musik-Akademie der Stadt Basel* where research is conducted about musics in Indian, Bali and Japan; *les Ateliers d’ethnomusicologie* in Geneva, whose main activities are the publications of the *Cahiers de musiques traditionnelles* and the organization of concerts, exhibitions, stages, meetings that focus on the cultures of the world; the University of Neuchâtel where the activity of teaching is developed in relation with fieldwork research in Africa, and with the collection of music instruments of the Musée d’ethnographie; the University of Zürich which offers various possibilities to learn ethnomusicology in an international context.

Included at the end of this first bulletin is a report of a one-day conference held in 2002 at Basel organized by the CH-EM; a presentation of a scientific project of cooperation “research and digital archivation of Macedonian music folklore” with the university of Skopje; and a list of the ethnomusicological publications of the

members of the CH-EM during the years 1996-2002. The bulletin has been available since December 2003.

The new e-mail address of the secretariat of the CH-EM is:  
ch-em-sekretariat@bluewin.ch

Sylvie Bolle

### **Liaison Officer Report: Ireland**

#### Introduction:

Ethnomusicology is thriving in Ireland. Whereas the ethnomusicology programs at the University of Limerick, University College Cork and University College Dublin are now established, new ethnomusicology programs have begun in the Dublin Institute of Technology, Dundalk Institute of Technology, Galway-Mayo Institute of Technology and the Institute of Technology Tralee. In addition, a number of Irish institutions offer relevant courses including Trinity College Dublin, NUI Maynooth and Waterford Institute of Technology. Generally speaking, the reasons for this recent growth in ethnomusicology are two-fold. First, the study of Irish music continues to develop, often attracting non-Irish students to the main centers of research. Second, the study of world music traditions has expanded, encouraging Irish students to study ethnomusicology in relevant national institutions. The rapid growth of ethnomusicology reflects the continued expansion of the Irish economy. On the one hand, government bodies have invested heavily in those institutions that promote Irish expressive culture, Irish traditional music being particularly favored. On the other hand, government policy has had to address the problems arising from economic success, especially the rise of racism following the influx of new migrants to the island. In this matter, ethnomusicology provides a locus for investment both to promote Irish culture and to counteract Irish prejudice. While the consequence of government intervention is visible (in the building of new institutions) and audible (in the celebration of new musics), ethnomusicologists have had some difficulty addressing the inherent contradictions in policy decisions. That is, they have found it difficult to accommodate the demands of competing interests within a single disciplinary framework.

#### Ethnomusicology in Ireland:

The graduate program in ethnomusicology at the University of Limerick has sought to address this scholarly dilemma. Under the directorship of Dr. John M. O'Connell (Ph.D., UCLA), the program has attempted to mediate between the musicological and the anthropological branches of the field, thereby addressing an established tradition of folkloric research within the framework of ethnomusicology. Situated strategically between a European and an American reading of ethnomusicological practice, the program has attracted an international body of students (from Asia, Europe and North America) most of whom have continued their careers in the field, especially in the areas of research, education, administration and performance. In certain instances, a number of students have

achieved international distinction by attaining awards (to continue their studies) and by acquiring academic appointments both within and outside Ireland. The standing of the program has been enhanced by the participation of faculty and students in relevant activities. First, they have continued to represent the program at relevant scholarly meetings at a national and an international level. Not only have they participated in ICTM Study Groups and Conferences, but they have also represented the program at relevant ethnomusicological (such as BFE, ESEM, SEM) and non-ethnomusicological bodies (such as AAA, ACIS, MESA). Second, they have continued to enhance the profile of the program by publishing in relevant journals (such as *Ethnomusicology*, *Ethnomusicology Forum*, *YTM*) and in related journals (such as *Edebiyât*, *MESB*, *MER*). Publications also include chapters in books (as with Indiana UP, Cambridge SP, Scarecrow), encyclopedic entries (as with Garland and New Groves), monographs (as with IB Taurus) and books (forthcoming). The program benefits from the expertise of scholars and musicians at the University of Limerick and contributes to a number of outreach programs, indicating the significance of an applied dimension in ethnomusicological research.

The program in ethnochoreology at the University of Limerick has also achieved notable successes. As the director of the program, Dr. Catherine Foley (Ph.D., UCL) writes: “The MA program in ethnochoreology was established in 1996. The program is a one-year (or two-year) taught MA with an international body of graduates, attracting students from Australia, North America and Europe (including: Belgium, Britain, Finland, France). Although academic in orientation, the program incorporates aspects of performance by interacting with the MA in Irish traditional dance and contemporary dance. The program is enhanced by visiting international lecturers, artists-in-residence and a traditional dance festival, *Trath na gCos*, an annual festival devised and directed by the program director (since 1997). The festival is a two-day event and comprises lectures, workshops, seminars and concerts. The event is recorded for research purposes. The graduate program features a growing number of doctoral students in dance studies and ethnochoreology. In 2003, the *Society of Dance History Scholars 26<sup>th</sup> Annual International Conference* was hosted by the Irish World Music Centre (IWMC) at the University of Limerick, a conference that was held outside North America for the first time in its twenty-six year history. In 2003, also, a *Dance Research Forum Ireland* (DRFI) was founded by Dr. Catherine Foley. This forum aims to encourage and promote dance research in all of its manifestations in Ireland. DRFI is an international, inclusive and interdisciplinary society devoted to the promotion of dance research in Ireland.”

Ethnomusicology has an expanding presence at University College Cork (UCC). As the recently-appointed ethnomusicologist, Ms. Aileen Dillane (ATC, Chicago) writes: “The music department at UCC was the first department in Ireland to introduce an Irish traditional music component into its undergraduate curriculum. Since then, the department has gone from strength to strength, integrating academic and performance courses on Irish music into both of its BA and BMus. degrees, engaging with Irish traditional music from an ethnomusicological

perspective in new and exciting ways. The department currently has three ethnomusicologists on its staff. These staff members include: Mel Mercier, Aileen Dillane and Kelly Boyle, all of whom completed graduate studies in ethnomusicology abroad. They offer a variety of courses in ethnomusicology. These courses include: regional surveys of the British Isles, North America, South Asia and South East Asia. The courses also involve practical workshops as well as academic seminars in performance theory, critical theory, cultural theory and ethnomusicology. UCC houses the only Javanese Gamelan in the Republic of Ireland, an ensemble that was specifically commissioned by the department and that holds a central place in the curriculum, requiring compulsory performance classes in the junior year. The department of music at UCC emphasizes a multidisciplinary approach, integrating the academic and performance strands of its music degree to produce thinking performers and performing thinkers. The department also offers M.Phil. and Ph.D. degrees, where topics on Irish music are encouraged.”

Ethnomusicology also has an established profile at other Irish institutions. For instance at University College Dublin (UCD), the director of the ethnomusicology program, Dr. Thérèse Smith (Ph.D., Brown), writes: “The department of music at UCD offers courses in various world music traditions at all levels of its undergraduate programs (BA, BMus.). An ethnomusicological option is also possible in the minor dissertation. All BMus. students are required to take at least one world music course in their senior year. Two research degrees (M.Litt., Ph.D.) are offered with a specialisation in ethnomusicology.” She also writes: “Dr Thérèse Smith served as Hon. Secretary of *Cumann Cheol Tíre Éireann* (1992-7), is co-editor of *Éigse Cheol Tíre* and holds a Government of Ireland Senior Research Fellowship (2003-4). Her recent publications include: *Let the Church Sing!: Music and Worship in a Black Mississippi Community* and a co-authored discography entitled: “A Select Discography of Irish Traditional Music, 1985-2000,” in *Éigse Cheol Tíre* V-VI (2001). She has written articles and chapters on Irish traditional music and Irish music education. She is currently researching a book on Irish traditional songs collected by Tom Munnely and archived in the department of Irish folklore at UCD.” At the Institute of Technology, Tralee (ITT), the director of the ethnomusicology program, Ms. Susan Motherway (ATC, UL), writes: “Susan Motherway is a lecturer who directs research projects at ITT. These projects include: the development of a traditional music archive in the Sliabh Luachra; the design of music programs for disadvantaged youths; and the study of expressive culture in Newfoundland. She is currently undertaking doctoral research at the University of Limerick, presenting conferences papers and publishing articles on the renowned vocalist Iarla O Lionaird.”

#### Conclusion:

Ethnomusicology has a bright future in Ireland. Responding to an extended period of peace and prosperity on the island, the field will need to address the ways in which music and dance promote tolerance both at an intra-cultural and at an inter-cultural level. In this respect, the 15<sup>th</sup> ICTM Colloquium was recently convened in Limerick (September 2<sup>nd</sup>-6<sup>th</sup>, 2004). Featuring 26 international specialists (mostly

from Europe and North America), the event showed the ways in which music can promote tolerance in divided communities, including Ireland. As part of the Colloquium, a meeting was organized to form a national committee. The meeting involved representatives from UL, UCC, UCD and ITT and was chaired by Professor Anthony Seeger (UCLA). It is hoped that ethnomusicologists from both parts of Ireland will attend the next meeting of the national committee to be held in Limerick on December 11<sup>th</sup> (2004).

John Morgan O'Connell  
(Assisted by: Catherine Foley, Aileen Dillane, Thérèse Smith and Susan  
Motherway)

**Report from the ICTM Study Group on  
Anthropology of Music in Mediterranean Cultures**

6<sup>th</sup> Meeting of the Study Group on Anthropology of Music in Mediterranean  
Cultures  
10<sup>th</sup> - 12<sup>th</sup> June 2004, Venice, Italy

The 6<sup>th</sup> meeting of the Study Group on Anthropology of Music in Mediterranean Cultures took place in Venice, Italy, 10<sup>th</sup> - 12<sup>th</sup> June 2004, in the inspiring and elegant surroundings provided by our hosts at the Fondazione Ugo e Olga Levi. The meeting took as its theme "Music in Mediterranean Islands," with the aim of promoting comparison and encouraging reflection on the influence of insularity on musical choices. The programme included thirteen extensive presentations, all richly illustrated with audio examples, video footage, and other materials. A number of the papers highlighted the islands' chequered histories and the resulting legacy of different layers of cultural influences. Several also referred to the seasonal variation that now marks the islands, many of which lead a double life as bustling, throbbing tourist meccas in the summer months and tranquil backwaters for the rest of the year when local rituals are still very much alive.

The meeting began with a series of overviews of musical traditions in the islands of the Western Mediterranean basin. Judith Cohen (York University, Toronto) and Esperança Bonet Roig (Ibiza) presented joint reports on the Balearic Islands (Mallorca and Menorca) and Pitiuses Islands (Ibiza and Formentera), with reference to Alan Lomax's pioneering fieldwork of 1952, to more recent studies, and to plans for future projects. Our attention was drawn to the surprisingly different traditions that have developed in each of these settings, due to differences in both history (the Catalan conquest of the 13<sup>th</sup> century having not reached the Pitiuses) and social organisation (the preference for isolated households in the Pitiuses, rather than village communities, being particularly determinant). Caroline Bithell (University of Wales, Bangor) offered a survey of the different types of musical expression found in the Corsican tradition, including an overview of recent developments and the way in which these were often linked to the changing political climate and related ideologies. Noting that Corsica is also a linguistic and cultural island in relation to its present-day mother-state, France. She went on to

examine the way in which selected indigenous styles, together with local conceptions and discourses of musical characteristics, have come to play a vital part in latter-day identity construction. Ignazio Macchiarella (University of Cagliari) described the richness and vitality of the living traditions of Sardinia, again drawing attention to the ways in which indigenous styles have been adapted to new social and economic conditions and have entered into new contexts associated with a more modern lifestyle, in the process attracting both new practitioners and new audiences. He also commented on the way in which music has been harnessed to the cause of establishing Sardinia's specificity with respect to the Italian mainland. Giuliana Fugazzotto (University of Bologna) presented her own film focusing on the traditions of Sicily, which included particularly interesting footage of Holy Week rituals in a number of different parts of the island, enacted mainly by the lay brotherhoods, and also valuable historical material relating to devotional songs sung at the harvest. Again, attention was drawn to the vitality and variety of traditional practices still surviving as part of the living tradition.

Turning to the Eastern Mediterranean, Panikos Giourgourdes (Cyprus Music Network) offered an overview of research on the music of Cyprus, commenting on the challenges faced by present day scholars attempting to survey the whole island, before going on to examine in detail the *fofi* tradition. He also presented the impressive website of the Ethnomusicology Research Programme, which offers the possibility of downloading audio examples, scores and song texts. Tullia Magrini (University of Bologna) examined different aspects of musical life in Crete, covering the main genres of vocal music, dances that had their origins in the fight against the Turks, and the role of the lyra in the construction of Cretan identity. She then went on to consider recent transformations, highlighting features through which past and present musical performances are nonetheless consciously connected – for example, via the retention of an atmosphere of conviviality, collective participation, and transmission to the younger generation. Josko Caleta (Institute of Ethnology and Folklore Research, Zagabria) embarked on a musical journey around the Dalmatian Islands, offering an insight into the rich variety of traditional genres still to be found while also illustrating the ways in which traditional practices have been updated in recent times to reflect more contemporary concerns.

Further presentations took the form of a more detailed exploration of a particular repertoire or issue. Pavlos Kavouras (University of Athens) offered an ethnography of dialogical singing on the islands of Lesbos and Karpathos, describing a “performance” in which “ordinary realities are transformed into extraordinary expression”. Again, attention was drawn to the differences between the two islands. Kavouras then went on to develop the notion of a dialogical ethnography, suggesting that the social practice of dialogical singing in the Mediterranean constitutes an ideal paradigm for theoretical reflection within ethnography itself. Gail Holst-Warhaft (Cornell University, New York) presented an analysis of the career of Mariza Koch, of the island of Santini, and her revival and promotion, in the 1970s, of “*nisiotika*” or “island songs” (associated with the

Aegean islands), in collaboration with rock and folk musicians. The paper went on to consider, via a detailed analysis of selected songs, the centrality of the sea to island experience and the part played by the sea in the song repertoire. Roberto Starec (University of Trieste) spoke about his research into surviving examples of Italian traditions in the Quarnero islands of the Adriatic (whose populations are now largely Croatian). Franco Fabbri (University of Torino) focused on the tiny island of Tilos (in the Dodecanese), offering an insight into the different musical styles (mainly from other Greek islands) that can be heard there during the summer months, often in association with a surprising number of religious festivals, and commenting on the ways in which the summer population relates to the musical experiences offered. Susana Weich-Shahak (Hebrew University of Jerusalem) explored the Judeo-Spanish repertoire of the island of Rhodes via an analysis of its three main genres, romances, *cantigas* and Sephardic *coplas*. She also noted that this community, in addition to occupying a geographical island, faced an additional triple insularity – linguistic, historical and musical. Ruth Davis (University of Cambridge), in her study of the songs of the Jews of the island of Djerba, set out to untangle the often complex stories behind a selection of songs recorded by Robert Lachmann in 1929, in the process revealing the ways in which their musical characteristics and performance histories in fact reflect specific connections with Jewish and Muslim communities of mainland Tunisia and the wider Middle East.

In the course of the presentations and the ensuing discussions that continued over leisurely meals and nocturnal strolls around the city, a number of similarities and correspondences inevitably emerged. Particularly striking was the preponderance of traditions of improvised song duels and the central place accorded to the voice in general. Likewise, the high degree of localisation - with respect to both repertoire and style – within areas which themselves were already relatively circumscribed. Yet at the same time we were struck by the wide variety, both with respect to indigenous genres and styles, and also with respect to the different individual responses to social, economic and political change.

The final discussion, chaired by Mark Slobin (Wesleyan University) and Joaquina Labajo Valdés (Universidad Autónoma de Madrid) was particularly fruitful and offered much food for further thought. A number of vivid images and intriguing paradoxes were thrown up: frontiers in the sea; the apparent displacement of islands, on maps, in relation to the nations to which they currently “belong”; the supposed limitations of insularity belied by the multiple networks existing between islands and mainland, between islands and diaspora; the tendency to idealise island life; insularity as a choice; islands as multiple realities; the island as paradise or hell. Mark Slobin evoked the metaphor of performance islands, referring to the way in which music creates islands of sensibility, of emotion, of affect and memory, in a way that is perhaps more exaggerated in the case of geographical islands.

In the end of the meeting Joaquina Labajo Valdés was elected unanimously by all participants Vice President of the Study Group.

In conclusion, the meeting offered a valuable and much appreciated forum for exchange and comparison, in the process revealing the unsuspected richness of highly specific traditions still alive and well behind the facade of the island as tourist destination. I for one went away feeling that we had all learnt much and that we had established a solid base on which to build further. (Meanwhile, extended versions of some of the presentations will appear in future issues of the online journal, *Music and Anthropology* <http://www.muspe.unibo.it/period/ma/>) On behalf of all the participants I would like to congratulate Prof. Tullia Magrini for her organisation of such an inspiring gathering, and to thank most sincerely Prof. Giulio Cattin and the Fondazione Levi for their generous and gracious hospitality.

Caroline Bithell

**Report from the ICTM Study Group on Ethnochoreology**  
23<sup>rd</sup> Symposium of the ICTM Study Group on Ethnochoreology  
11 – 18 July 2004, Monghidoro, Italy

The 23<sup>rd</sup> biennial symposium of the Study Group on Ethnochoreology was held in the lovely mountain town of Monghidoro, Italy, July 11-18, 2004. The overall title of the symposium was “The Silence of Dance/Il Silenzio Della Danza,” and two themes were addressed in the papers, “Visible and Invisible Dance,” and “Crossing Identity Boundaries.” The meeting was held in the pleasant quarters of the Monghidoro Alpine Club, “Baita degli Alpini,” with breathtaking views of the mountains. Papers were presented in English and Italian. The symposium was preceded by special events in Monghidoro, including performances, workshops, and a video conference led by symposium participants.

The presentations highlighted dance research in the following countries: Bali, Bulgaria, Canada, Colombia, Croatia, the Czech Republic, France, Germany, Greece, Hungary, India, Indonesia, Ireland, Israel, Italy, Japan, Lithuania, Macedonia, Malaysia, Mexico, Nigeria, Norway, Romania, Senegal, Serbia, Slovenia, South Korea, Spain, Sweden, Switzerland, Taiwan, Tunisia, Turkey, the United Kingdom, and the United States.

Three full days of paper and video sessions addressed the first theme “Visible and Invisible Dance.” The papers and video presentations were grouped under the following sub-topics: connecting different worlds, hidden meanings and the process of learning, nonverbal communication, hidden structures and symbolic meanings, female aspects in music and dance, current research, historical sources, and hidden power: healing through dance. Several papers considered relationships between the dead and living as expressed through dance, and Anca Giurchescu showed very interesting video footage from northeastern Serbia, which illustrated her paper on this subject. Placida Staro and three other local participants took part in a panel on “the silence of dance” which reflexively examined issues of representation in the local community. Video presentations included a film made

by Colin Quigley of a Romanian young men's ceremonial dance event, and Christine Glauser's video footage of a wedding in northern Greece. Uwe Paetzold showed video of *Luambek*, a form of martial arts performance in West Sumatra, Indonesia. Dayang Mariana Abang Bolhassan presented a workshop on *Ajat Indu'*, an indigenous dance of the Iban community of Sarawak, East Malaysia.

Halfway through the symposium, the Study Group had part of a day free for excursions. Later that day a Study Group business meeting was held. Theresa Buckland, the Study Group Secretary, was elected Vice-President, to replace outgoing Vice-President Elsie Ivancich Dunin. Tvrtko Zebec was elected Secretary. During the business meeting, colleague William (Bill) Reynolds, who died in April 2004, was remembered for his many contributions to the Study Group, including being newsletter editor. The business meeting was followed by a public performance in the evening in the village featuring three of the symposium participants, Dayang Mariana Abang Bolhassan performing dances from Sarawak, Helene Ericksen performing dances from Afghanistan, and Colleen Lanki performing Japanese Nihon Buyoh (Kabuki).

Papers addressing the second theme, "Crossing Identity Boundaries," were presented during the second half of the symposium, many of which included some video examples. Sub-Study Group meetings were held concurrently prior to the start of this portion of the symposium. Papers addressed the following sub-topics: transition in time and culture, gender crossing, switching and/or fixing identities, border situations and inside changes, influences from outside: ethnic, cultural, and ideological, transitional stages in history and present time, and current research. A paper by Ivona Opetceska-Tatarcevska included video footage of a true "silent dance" from Macedonia, which was shown again by request. Joško Čaleta showed an intriguing film he produced about the reconstruction and transformation of the Croatian Christmas custom of *koleda* after a break in the tradition of almost fifty years. The last session was a fascinating panel discussion on "Dance Life in the Diaspora," which examined Iranian, Afghan, Greek, Korean, Slav, Yemeni, and Ukrainian diasporic communities.

The final discussion began with summing up and comments from several designated participants to promote further discussion among all the participants. One commentator observed that the papers and the symposium itself had multiple layers and levels of meaning, as exemplified by the papers on gender and identity crossing and layering; others noted the crossing of intellectual borders in the papers, the use of older anthropological work and paradigms in a new way, and the blurring of tradition and contemporary practice in dance. The approaches in the symposium papers ranged from descriptive to confessional to theoretical. The Monghidoro symposium was seen as embodying the experience of dance as a community experience. Following a symposium tradition she started, Adrienne Kaepler read a limerick she composed about the symposium, to the enjoyment of all present. Possible themes and locations for the 2006 symposium were also discussed. A memorable farewell party was held on the final evening, with speeches from Anca Giurchescu, Placida Staro, and Helene Ericksen. Choral

singing by the local group was followed by beautifully prepared and arranged food, and of course dancing.

As someone who has attended only the two most recent Ethnochoreology Study Group symposia, I would like to remark that the symposia are unusually intimate and more like a week-long residential course. In addition to the paper sessions, lively discussions with colleagues occur at meals and other parts of the day, providing a welcome opportunity to get to know international colleagues better and discuss shared research interests. This year's symposium was very special in that it was held in a small town where the organizer Placida Staro lives, rather than in a larger city. The organizer's family and the local association 'E bene venga maggio' were integrally involved in the planning and running of the symposium, and association members were present throughout the week, dancing, listening, and giving papers, as well as assisting with registration, refreshments and food, evening events, and transportation. We were not only hearing papers about dance, we were also dancing and watching dance in a local context. Prior to lunch each day and in the afternoons, Massimo Zacchi and Lucia Cutti provided dance lessons for symposium participants to learn the local dances. There were several evening dance events organized by the local association, which has been active in promoting local music and dance traditions since 1982. The symposium participants were very privileged to interact so much with the local community, and to observe how the local dance and song traditions are celebrated as part of community life. Organizer Placida Staro, her family, her organizing committee, members of 'E bene venga maggio,' and the local and regional sponsors are to be commended for their efforts in making this possible, and for hosting this marvelous symposium.

Stephanie Smith

#### **Report from the ICTM Ethnochoreology Sub-Study Group on Fieldwork Theory and Methods.**

Fieldwork experiment in Romania, May - June 2004.

The fieldwork experiment (the fourth in a row) took place in the villages Breb and Ocna Şugatag, district Maramureş of northern Romania, organized by Anca Giurchescu. Nine researchers from Sweden, Norway, Denmark, Germany, USA and Romania, as well as the villagers were involved with the project. They all appreciated it as a successful professional and human experience.

The main purpose of the fieldwork was the study and recording of the 'village dance' (*joc*) and its ongoing symbolic transformation from a well-framed pre-marital ceremonial to a cultural manifestation having performance and entertainment as main functions in a tourism oriented social context. The 'village dance' that was organized by the leaders of the young-men age group every Sunday and festive days, lost its periodicity the last four-five years. This fieldwork experiment assisted in the *re-vitalization* of this social context, which a few years ago played an important role in community life. Cultural associations

carry out the process, and a well-known musician of the village Hoteni is the local representative.

Organized around Pentecost (30 and 31 May) the field research intended to disclose how the "revitalized" dance events are experienced and interpreted by the local people. What are the social-cultural, artistic and economic implications of this subtle and intricate process. Some of the inquiry subjects were the following:

- Description of the village dance (*joc*) as experienced by different age groups (based on information and interviews with old, middle age and young people);
- The way participants (of different ages and walk of life) interpret and comment the event (eliciting information from onlookers during the development of the event);
- The place of the village *joc* in the present social context and its future development, as commented by the local people;
- The impact exerted by our presence on the local population.

According to the preliminary program the group met in the village Hoteni (the 26<sup>th</sup> May) arriving via Budapest or Bucharest. Using the well functioning system of 'rural tourism' the participants were located in two villages (Hoteni and Breb). A member of each group took on the role of interpreter. The introductory meeting focused on the aims, strategies and the limits of the 'fieldwork experiment' and on the distribution of responsibilities.

The first days were dedicated to accommodation with the physical and human environment. We observed people at work, discussed with the villagers and especially with the local musicians and learned the local dance repertoire. In the evenings there were commentaries on video recordings showing the village *joc* as it was performed several years ago.

On Pentecost (30 May) the whole group participated and recorded in *Sat Șugatag* the religious service that took place in the cemetery, the church being too small for the great number of participants. The village *joc* that followed was introduced by a procession of young men accompanying the musicians to the dancing place and closed by a party organized in a private home.

The second Pentecost day (31 May) we recorded in the village Breb a religious celebration dedicated to the dead, the village *joc*, and a dance party (*băută*) traditionally organized by young men.

A one day excursion throughout the "historical Maramureș" gave us the possibility to admire the old wooden churches with high and pointed towers, houses with huge carved wooden porches, the "marry cemetery" of Săpânța with painted crosses that describe in images and witty stanza the life of the deceased, and an open-air museum in the town Sighet.

The fieldwork was closed by a common discussion summing up and evaluating the results of this experiment. The seven days of fieldwork resulted in tens of

hours of video recordings, thousands of digital photographs, recordings of music and interviews, direct observation notes of several events and diaries.

According to the opinion of the participants the dance events (*joc*) experienced by the group were carried out by the entire community in such a natural and spontaneous way and with such a commitment that the fact of being the result of preliminary impulses from our part (for example payment of the musicians) became totally irrelevant. Feedback inquiries demonstrated that the community considered these dance events to be fully traditional “just the way they always were”. On the threshold between preservation and transformation, the ambivalent position of the village *joc* in Breb and Sat Şugatag has a certain degree of generality and plays a significant role in the future development of the local cultural inheritance. Therefore, we anticipate that the tangible and theoretical results of the fieldwork in Maramureş may offer a solid base for a case study on the process of re-vitalization to be publicly presented or published.

Anca Giurchescu

**Report from ICTM Study Group on Historical Sources of Traditional Music**  
15th Meeting of the ICTM Study Group on Historical Sources of Traditional Music  
27 April – 1 May, 2004, Seggau, Austria

At the invitation of the Institut für Musikethnologie of the Universität für Musik und darstellende Kunst in Graz (Austria) the 15th Meeting of the ICTM Study Group on Historical Sources of Traditional Music was held in nearby Schloß Seggau, from April 27 until May 1, 2004. Scholars from Norway, Denmark, Germany, Austria, Slovakia, Hungary, Yugoslavia, and Bulgaria presented their papers and discussed historical aspects in ethnomusicology.

The meeting focused on two topics: I. Historical recordings of traditional music: commercial versus archival, and II. The relationship between instrumental and vocal interpretation in a historical perspective. The high quality of papers as well as lively discussions enabled a tight program on an outstanding high level. In comparison with previous meetings, this time there was a notable increase in papers dealing with extra-European music, thanks to the growing number of historical recordings available today. Thus, the role of archives that provide historical recordings for research was one of the central points of the discussions, especially evident in papers and discussions of topic I. Many archives possess valuable historical sound recordings; however, commercial recordings are often underestimated when compared with field recordings, which are regarded as more authentic.

The range of papers comprised more general contributions, such as Gerda Lechleitner (Vienna, Austria): Commercial and Archival Recordings: Antagonism and Symbiosis; Susanne Ziegler (Berlin, Germany): Erich M. von Hornbostel and the Early Publications of the Berlin Phonogramm-Archiv: Scientific versus

Commercial Recordings; Jürgen Mahrenholz (Berlin, Germany): Music Recordings made by the 'Phonographische Kommission' on Shellacs: Commercial Use and Scientific Reception; Dietrich Schüller (Vienna, Austria): Historical Sound Documents and Source Critiques. There were papers on regional studies as well, for example Astrid Ressem (Oslo, Norway): Commercial versus Archival Recordings of Traditional Songs in Norway: Developments through the last 100 Years; Helmut Brenner (Graz, Austria): Early Sound Recordings from Mexico: an Evaluation of Sources; Kendra Stepputat (Halle, Germany): What is Real? – Early Commercial and private Recordings of Balinese Music; Lars-Christian Koch (Berlin, Germany): Copyright and Notation in the History of Rabindra Sangit Interpretation; Annette Erler (Copenhagen, Denmark): Rediscovering a Mongolian Music Collection – Different Perspectives on Early Ethnographical Recordings; Ardian Ahmedaja (Vienna, Austria): Paul Traeger's Recordings of Albanian Traditional Music from 1903 as an Important Reference for the Research Today; Ingrid Bertleff (Freiburg i.Br., Germany) "The making of": Recordings of Chinese Music in the Berlin Phonogramm-Archiv; Maria Samokovlieva (Sofija, Bulgaria): Historical Recordings of Traditional Music in Bulgaria from the first half of the 20th Century. During the discussions it was agreed that historical commercial recordings deserve more attention and should not be neglected in our studies. On the contrary, these recordings provide immense information, which helps us to understand more of the field recordings. Only by collecting and combining all kinds of historical recordings and by comparing historical commercial and archival recordings from the same region will it be possible for the historical soundscape of a musical culture to become complete, and the differences as well as the advantages of the respective group of recordings to become apparent.

The paper presentations on topic II discussed the different kinds of relationships between vocal and instrumental interpretation, not only from Europe, but also from other continents. Among the European examples were: Hana Urbancová (Bratislava, Slovakia): Night Watchman Repertoire between Vocal and Instrumental Performance. A Traditional Genre and its Historical Background; Lujza Tari (Budapest, Hungary): Lessons on the Relationship between Vocal and Instrumental Interpretation in Historical Perspective; Nice Fracile (Novi Sad, Yugoslavia): The Relationship between Instrumental and Vocal Interpretation in Folkmusic of Serbia-Montenegro and Changes; Björn Aksdal (Trondheim, Norway): One Tune – two Performance Styles. - The Relations between the Vocal "slåttestev" and the Instrumental "slått" in a Historic Perspective; Ulrich Morgenstern (Hamburg, Germany): Vocal Imitations of Instrumental Music in the Russian Tradition. Non-European contributions included Regine Allgayer (Vienna, Austria): The "Blind Man's" Song and its Reinterpretation by the Armorial Movement in Brazil; Jürgen Elsner (Berlin, Germany): The Relationship between Vocal and Instrumental Principle in the Music of Arabian Countries in History and Present; Gerd Grupe (Graz, Austria): "Form Follows Function": Shifting the Focus from Lyrics to Artistic Performance in Qawwali and Jeliya. The variety of papers and the different approaches to the topic were met by the group with enthusiasm and evoked stimulating discussions.

In the business meeting plans for the next meetings and the publication of the conference proceedings were discussed. The next Study Group meeting will be held in Berlin and hosted by the Berlin Phonogramm-Archiv in the spring of 2006. It was agreed to awaken interest in historical studies and to encourage younger colleagues, in particular, to participate in meetings.

Schloß Seggau offered excellent conference facilities. We are deeply obliged to the local organizer, Prof. Dr. Gerd Grupe and especially to Frau Schweinzer for providing a friendly and open atmosphere. It was through their efforts and generous financial support that this conference was made possible, for which we express our sincere gratitude. An excursion to Graz was organized, and the participants were also invited to visit the wine cellars in the castle as well as to an evening in a local pub with traditional Styrian music. Above all the program left enough time for private talks and enjoyment of the castle and its surroundings.

Susanne Ziegler

### **Report from the ICTM Study Group on the Music of Oceania**

Meeting at Koror, Republic of Belau

August 1 – 2, 2004

This is a report on the recent meeting of the Study Group on the Music of Oceania held in Palau (Belau) following the Festival of Pacific Arts. Some fifteen members participated as well as a number of local community members. As I was unable to attend, Judy Flores has kindly prepared the following summary of the meeting.

Stephen Wild

Business meeting 1: This organizational meeting was conducted by Yamaguti Osamu (Prof. Emeritus, Osaka U). An agenda was set. It was decided that a report of the meeting would be sent to Stephen Wild, chair of the SGMO (Study Group on the Musics of Oceania). The need for a regular newsletter from the chair was noted. Adrienne Kaeppler (Smithsonian) represented ICTM as Vice President. She described the procedures of ICTM and the relationship between the main committee and the study groups. She summarized the last meeting, held in Australia.

Session 1: Musics of Belau from the past to future: insiders' and outsiders views  
Chair – Konishi Junko (Shizuoka University, Japan)  
Barbara Smith (Prof. Emeritus, UH) presented sounds and photos from her visit to Palau in 1963. There was much interest expressed by an invited panel of Palauan guests as named in the next session. Bilung asked if the recordings could be played to the Traditional Women's Organization members downstairs during the lunch break, as many of them would recognize voices of singers from 1963. Bilung asked about repatriation of materials, which Dr. Smith assured them would be done as soon as the material is digitized.

Panel presentation by Palauans talked about how the Festival was organized along traditional lines of leadership, primarily by women's organizations. The organizers were called "Team Palau".

Bilung Gloria Salii, Queen of Koror, described methods of organizing women leaders of the 16 states.

Kathy Kesolei, Chair of Team Palau talked about the women's conference, which kicked off the organizational activities.

Faustina K. Rehuher, Director, Belau National Museum, said that the Festival provided a time to reflect on their heritage and sense of identity. The 1980 Yap-Palau relationship was strengthened. Bilung's duty was to teach traditional dance to the young girls and to decide how to update the dances somewhat to make them more exciting. The results were presented to and approved by the elders.

Yvonne Singeo, Festival Secretariat and Vicky Kanai, Director of the Bureau of Arts and Culture, were introduced and their roles described.

Howard Charles, Instructor, Palau Community College (also SGMO liaison) was in charge of the musical performances for Palau. He elaborated on the sponsorship/hosting of particular countries where each was assigned to one of 16 Palauan States as Sister State.

Yamaguti Osamu (Prof. Emeritus, Osaka U) presented the UNESCO policy/project of Masterpieces for Intangible Art model, explaining the nomination process of Cultural Space. He proposed that the Airai bai (the traditional locus for performance of Belauan/Palauan music and dance) be nominated. He and Adrienne Kaeppler offered to help Palau with the nomination procedures.

Session 2: Special workshop for Palauan-Ogasawaran dance communication Chair – Yamaguti Osamu - Intro and commentaries by Konishi Junko  
A dance group from Ogasawa (former Bonin Islands) presented their version of the "Mas" (march-style) Micronesian dance, which was carried on by this island since the 1930s as a result of trading communication with Micronesia. A discussion of differences and similarities in dance movements and song tune were observed with much interest, especially by Roland Tangelbad and Kathy Kesolei of Palau.

Special Session: Linda Burman-Hall (UC Santa Cruz) presented a film on childhood rituals in Bali followed by discussion looking for similarities to such in Oceania.

Session 3: Papers and informal presentations (20 minutes each were followed by 10 minutes question & answer time)

Barbara Glowesewski (CNRS, Paris) presented a website showing pathways of various aboriginal landscape/dreaming clans and clan totems as a way of showing intersections of clan groups and rights to sacred sites; the site aims to provide user-friendly access to aboriginal people; and Rosita Henry (James Cook University, Townsville), talked about reaching back through festival performances as a context for making cultural connections.

Brian Diettrich (PhD candidate, UH) presented sound samples of Chuukese music as recorded by four sources beginning in 1909. He pointed out the disjuncture between the past and present performance styles.

Katerina M. Teaiwa (UH) outlined the history of the Banaban people, whose “land moved” through the digging and distribution of phosphate from Banaba, and whose people were relocated to Rabi in Fiji, to show how such influences affect dance movement and perceptions of identity.

Session 4: Papers and informal presentations

Chair – Judy Flores (U Guam)

Helen Black (PhD candidate, ANU) focused her presentation on Lau to question whether their songs, or “Sere Usu/Polotu”, were influenced by Tongan hymns or Fijian religious meke.

Jessica De Largy Healy (PhD candidate, U Melbourne) and Joe Neparrnga Gumbula (Inaugural Fellow, U Melbourne) talked about organization of the Knowledge Center in Arnhem Land, to repatriate knowledge to the aboriginal people. Joe presented a video clip he has produced to document his father, called the Djawa Project, where he juxtaposed historical ritual scenes of Djawa with contemporary ones.

The video created much interest among members.

Kirsty Gillespi (ANU) provided sound descriptions, definitions and examples of regional/language styles of storytelling from highland Papua New Guinea. She asked for feedback on the use of the word “Chant” to describe these musical constructions. Lively discussion followed, which resulted in a general agreement that the use of indigenous terms was preferred over the sometimes contested use of the word “chant”.

Judy Flores (U Guam) and Vince Reyes (Middle School Cultural Arts Teacher) presented a video documentary about intergenerational cultural arts activities between his students and masters at the Gef Pa’go Chamorro Cultural Village. Discussion focused on issues of cultural reconstruction and cultural borrowing.

Business Meeting 2: Adrienne Kaeppler and Yamaguti Osamu co-chaired the business meeting. Included in the discussion was the site for our next SGMO meeting, which focused on July or August of 2005 following the ESfO (European Society for Oceanists) meeting in Marseilles, 6-8- July, or another meeting site in

Sheffield, UK, scheduled later in July (to possibly coincide with the ICTM World Conference in Sheffield, UK 3-10 August 2005).

Farewell Party: The meeting ended with an evening farewell party hosted by the Palauan Women's Organizations, featuring an abundance of traditional Palauan food, contemporary Palauan performing groups, and traditional dances from the young girls groups, women's group, and men's group. Special performances were presented by the Ogasawaran Dance Group; Howard Charles' contemporary Palauan band started the festivities and the Marshall Islands band finished out the evening.

We express our sincere thanks to our liaison, Howard Charles, for making arrangements for our SGMO meeting at the new Ngarachamayong Cultural Center and for the farewell party.

Judy Flores

## ICTM MEETING CALENDAR

2005           **38<sup>th</sup> World Conference of the ICTM**  
August        Sheffield, U.K.  
3 – 10         (please see pages 6 – 15 of this bulletin for details)

### MEETINGS OF RELATED ORGANIZATIONS

**The 49<sup>th</sup> Annual Conference of the Society for Ethnomusicology (SEM)**  
*Contemplating Borders*  
3 – 7 November, 2004, Tucson, Arizona, USA  
For information please refer to the SEM website:  
<http://ethnomusicology.org>

**The 18<sup>th</sup> World Congress on Dance Research**  
3 – 7 November, 2004, Argos, Greece  
This congress is jointly organized by IOFA Greece and the International Dance Council CID-UNESCO, in collaboration with the Municipality of Argos and the National Greek Dances Theatre “Dora Stratou.” For more information contact:  
[president@cid-unesco.org](mailto:president@cid-unesco.org)

**The First Conference of the Répertoire International de Littérature Musicale (RILM)**  
*Music Intellectual History: Founders, Followers & Fads*  
17 to 19 March, 2005, The City University of New York Graduate Center.  
For information regarding themes and submission details, please refer to the RILM website at:  
<http://www.rilm.org>

**The 50<sup>th</sup> Annual Conference of the Society for Ethnomusicology (SEM)**  
17 – 20 November, 2005, Atlanta, Georgia, USA  
For information please refer to the SEM website:  
<http://ethnomusicology.org>

## MEMBERSHIP INFORMATION

To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbook, Bulletins and Directory will be mailed only to paid-up members. Institutional subscriptions do not include voting rights or the Directory (Yearbook and Bulletins only).

### **Modes of Payment**

See reverse. In addition to U.S. Dollars, we are now able to accept payment by checks in Euros, U.K. Pounds, Australian and Canadian Dollars. We accept UNESCO COUPONS where applicable. If coupons are used, please add 4% to the total amount of your payment. If payment is transmitted electronically through a BANK transfer, all charges are the responsibility of the remitter. Due to the high fees associated with bank transfers, the ICTM discourages the use of bank transfer unless no other form of payment is available to the sender, or if the payment is greater than \$100 USD. If you are sending a payment by bank transfer you must also send the Secretariat an email to confirm the transfer.

### **Advance Payments**

Dues will be accepted for a 2-year period at the annual rate of the first year covered, provided the payment is received before October 1 of that year. Payments received at a later date or covering longer periods will be accepted only on account.

### **Address Changes**

Please notify the Secretariat immediately of changes or inaccuracies in your address as currently listed in the Directory. Address changes must be received by September 1 for inclusion in the printed Directory (odd years only).

### **NEW INFORMATION --- Corporate Membership**

Corporate Memberships are available to organizations and companies for \$150 per year. Unlike Institutional Subscriptions, Corporate Members are entitled to vote on ICTM matters and they receive copies of the Yearbook, Bulletins and the Directory. In addition to the publications sent to the organization or company, they are entitled to receive up to 3 additional copies of ICTM publications that may be directed to 3 individuals at the organization or company.

**Supporting Membership**

Members who are able to sponsor one (or more) individual(s)/institution(s) in a soft currency country are urged do so by paying an additional fee of US\$20.00 for each sponsored membership/subscription. Name and address of the supported member/institution should be sent with the remittance. If the recipient is not named, ICTM will award the supported membership to one (or more) individual(s)/institution(s) in such country.

**Joint Membership** (Life & Ordinary Members)

This category is available for husband/wife, and/or partners who both wish to join. They will receive one copy of the Yearbook and the Bulletin, but otherwise enjoy all privileges of Ordinary Members.

**Student Membership**

Members may take advantage of Student Membership rates for a maximum of five years. Please send proof of student status together with your payment.

---

**Institutional Subscriptions**

For an annual payment of \$45, Institutional Subscribers receive the Yearbook for Traditional Music each year. The ICTM also sends them the Bulletins, twice a year, at no extra cost. Institutional Subscribers wishing to purchase the Directory must send an additional payment of \$20 plus shipping and handling (proforma) to receive the printed Directory every other year. Institutional Subscribers are not eligible to vote on ICTM matters.

**ICTM MEMBERSHIP APPLICATION**

Please check/fill in the appropriate items and mail /fax with your address and payment to:  
ICTM , Dept. of Ethnomusicology, UCLA, 2539 Schoenberg Music Bldg.,  
Box 957178, Los Angeles, CA. 90095-7178 USA  
fax: +310.206.4738

- I / We wish to join the International Council for Traditional Music as
- ( ) LIFE MEMBER US \$ 700.00
  - ( ) JOINT LIFE MEMBERS US \$1000.00
  - ( ) ORDINARY MEMBER US \$ 40.00
  - ( ) JOINT MEMBERS US \$ 60.00
  - ( ) STUDENT MEMBER US \$ 25.00
  - ( ) SUPPORTING MEMBER (minimum) US \$ 60.00
  - ( ) CORPORATE MEMBER US \$ 150.00
  - ( ) INSTITUTIONAL SUBSCRIPTION US \$ 45.00

Name and title:

\_\_\_\_\_

Address:

\_\_\_\_\_

\_\_\_\_\_

Telephone: Fax: Email:

\_\_\_\_\_

I/We enclose payment of US\$\_\_\_\_\_ to cover dues/subscription for year 200\_\_\_\_\_

Please charge my Visa \_\_\_\_\_ MasterCard \_\_\_\_\_ Amount in US\$ \_\_\_\_\_

Account# \_\_\_\_\_ Exp. Date (Mo/Yr) \_\_\_\_\_

Signature (required) \_\_\_\_\_ Date \_\_\_\_\_

REMITTANCE is payable to ICTM in US funds by either check drawn on an American bank, by international money order or credit card (Visa or Mastercard only).

FOR BANK TRANSFERS: Due to the high fees involved, please do not send a money transfer for any payments less than \$100 USD. You must send an email (ictm@arts.ucla.edu) or fax to ICTM with details of your transfer to ensure proper payment credit. Transfers should be directed to the ICTM Bank Account at: Bank of America, Los Angeles CA. Routing # 121-000-358 / Account #00998-10535 PLEASE NOTE: Bank charges are YOUR responsibility.

Student membership rates are offered for a maximum of 5 years. Proof of student status must accompany payment.

## JOIN THE ICTM

Please tear out this form,  
fill it in, and send it to the  
ICTM Secretariat  
along with your  
membership payment  
today!

I C T M L I A I S O N O F F I C E R S

ALBANIA	Sokol Shupo*
ARGENTINA	Irma Ruiz
BARBADOS	Janice Millington-Robertson
BELARUS	Elena Maratovna-Gorokhovich
BOSNIA and HERZEGOVINA	Maja Baralic-Materne
BRAZIL	Maria Elisabeth Lucas
CROATIA	Naila Ceribasic
CUBA	Victoria Eli Rodriguez
CZECH Republic	Lubomir Tyllner
EGYPT	Gihad Daoud
GREECE	Irene Loutzaki
INDIA	Shubha Chaudhuri
INDONESIA	Endo Suanda
IRAN	Hooman Asadi
IRISH REPUBLIC	John O'Connell
ISRAEL	Edwin Seroussi
KAZAKHSTAN	Saule Utegalieva
LATVIA	Martin Boiko
MACEDONIA	Velika Stojkova
MADAGASCAR	Mireille Rakotomalala
MALAYSIA	Tan Sooi Beng
MEXICO	Carlos Ruiz Rodriguez Baguer*
NEW ZEALAND	Richard Moyle
NIGERIA	Richard C. Okafor*
PALAU	Howard Charles
PAPUA NEW GUINEA	Don Niles
PERU	Raul Romero
PHILIPPINES	Josè Buenconsejo
RUSSIA	Alexander Romodin
SERBIA and MONTENEGRO	Nice Fracile
SINGAPORE	Joseph Peters
SLOVENIA	Svanibor Pettan
SOUTH AFRICA	Flora M. Ntsihlele
TANZANIA	Hildegard Kiel*
THAILAND	Bussakorn Sumrongthong
UKRAINE	Olena Murzina
UZBEKISTAN	Alexander Djumaev
VANUATU	Raymond Ammann
ZAMBIA	Mwesa Mapoma*

\* *new appointments*

## I C T M N A T I O N A L C O M M I T T E E S

**AUSTRALIA** - Dr. Linda Barwick linda.barwick@arts.usyd.edu.au  
**AUSTRIA** – Prof. Dr. Gerlinde Haid haid@mdw.ac.at  
**BANGLADESH** - Prof. Mobarak Hossain Khan roopak@bangla.net  
**CANADA** – Mr. Norman Stanfield nstanfield@shaw.ca  
**CHINA** – Prof. Wang Yaohua\* mtyjzx@pub6.fz.fj.cn  
**CYPRUS** –Dr. Panicos Giorgoudes pan@ucy.ac.cy  
**DENMARK** - Ms Eva Fock\* efock@adr.dk  
**ESTONIA** - Dr. Ingrid Rüütel ingrid@haldjas.folklore.ee  
**FINLAND** - c/o Kansanmusiikin Keskusliitto gmc@globalmusic.fi  
**FRANCE** - Nathalie Fernando-Marandola fernando@vjf.cnrs.fr  
**GERMANY** - Prof. Dr. Marianne Bröcker marianne.broecker@ppp.uni-bamberg.de  
**HUNGARY** - Dr. Lujza Tari lujzat@zti.hu  
**ITALY** - Dr. Leonardo D’Amico flogfi@virgilio.it  
**JAMAICA** - Dr. Olive Lewin owlewin@yahoo.com  
**JAPAN** - Prof. Kazuyuki Tanimoto tsukada@intl.hiroshima-cu.ac.jp  
**KOREA ROK** - Prof. Kwon Oh Sung kwonohsung@korea.com  
**LITHUANIA** – ChaiDr. Rimantas Sliuzinskas risli@takas.lt  
**THE NETHERLANDS** - Attn: Dr. Bart Barendregt; Chair: Frank Kouwenhoven  
barendregt@fsw.leidenuniv.nl  
**NORWAY** - Ms. Ragnhild Knudsen ragnhildrose@hotmail.com  
**OMAN** –Mr. Khalfan al-Barwani M.A. khalfan30@hotmail.com  
**POLAND** - Dr. Ewa Dahlig eda@mercury.ci.uw.edu.pl  
**PORTUGAL** - Prof. Doutora Salwa El-Shawan Castelo-Branco secb@fcsh.unl.pt  
**ROMANIA** - Mr. Marian Lupascu etnograf@sunu.rnc.ro  
**SLOVAK REPUBLIC** - Dr. Oskar Elschek hudvelos@savba.savba.sk  
**SPAIN** - Dr. Jaume Ayats Abella\* secretaria@sibetrans.com  
**SWEDEN** - Dr. Krister Malm krister.malm@smus.se  
**SWITZERLAND** - Prof. Ernst Lichtenhahn  
eliaro@bluewin.ch; ch-em-sekretariat@bluewin.ch; bfrei@access.unizh.ch  
**TURKEY** - Dr. Arzu Öztürkmen ozturkme@boun.edu.tr  
**UGANDA** –Mr. James Isabirye\* jgisabirye@yahoo.com  
**UNITED KINGDOM** - Dr. Martin Clayton\* m.r.l.clayton@btinternet.com  
**USA** –Dr. Timothy Rice\* trice@arts.ucla.edu  
**VIETNAM** - Tô Ngok Thanh tongocthanh@hotmail.com

*\*new appointment*